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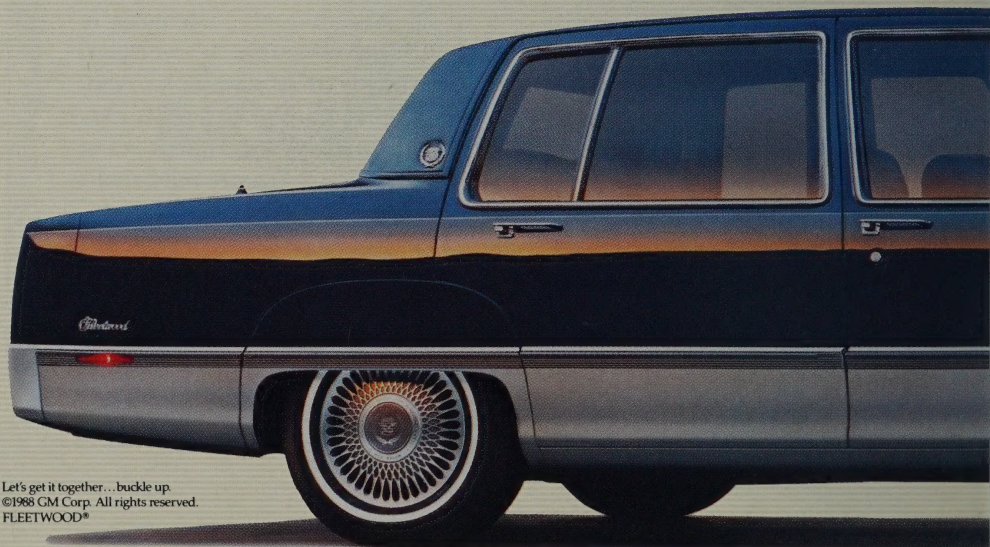
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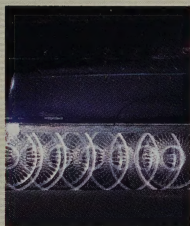
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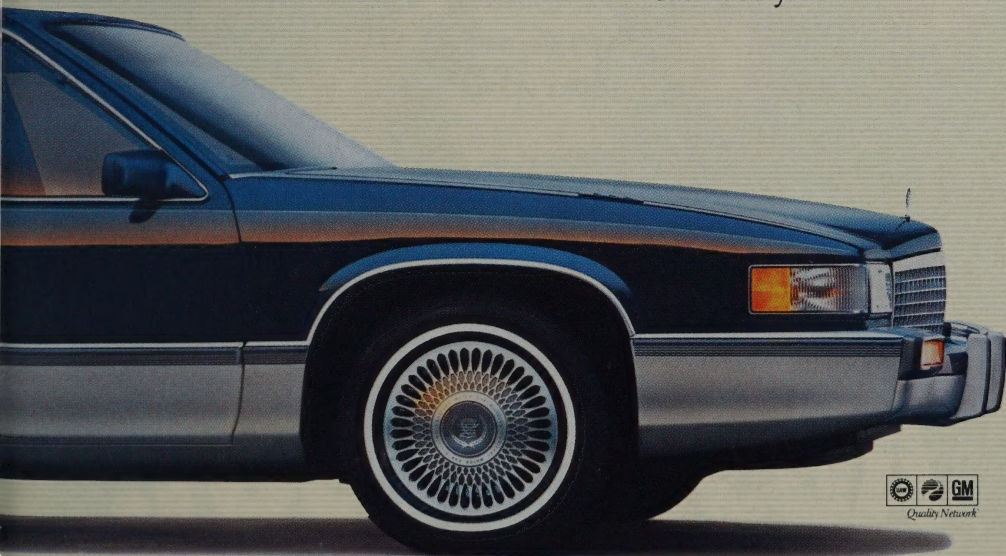
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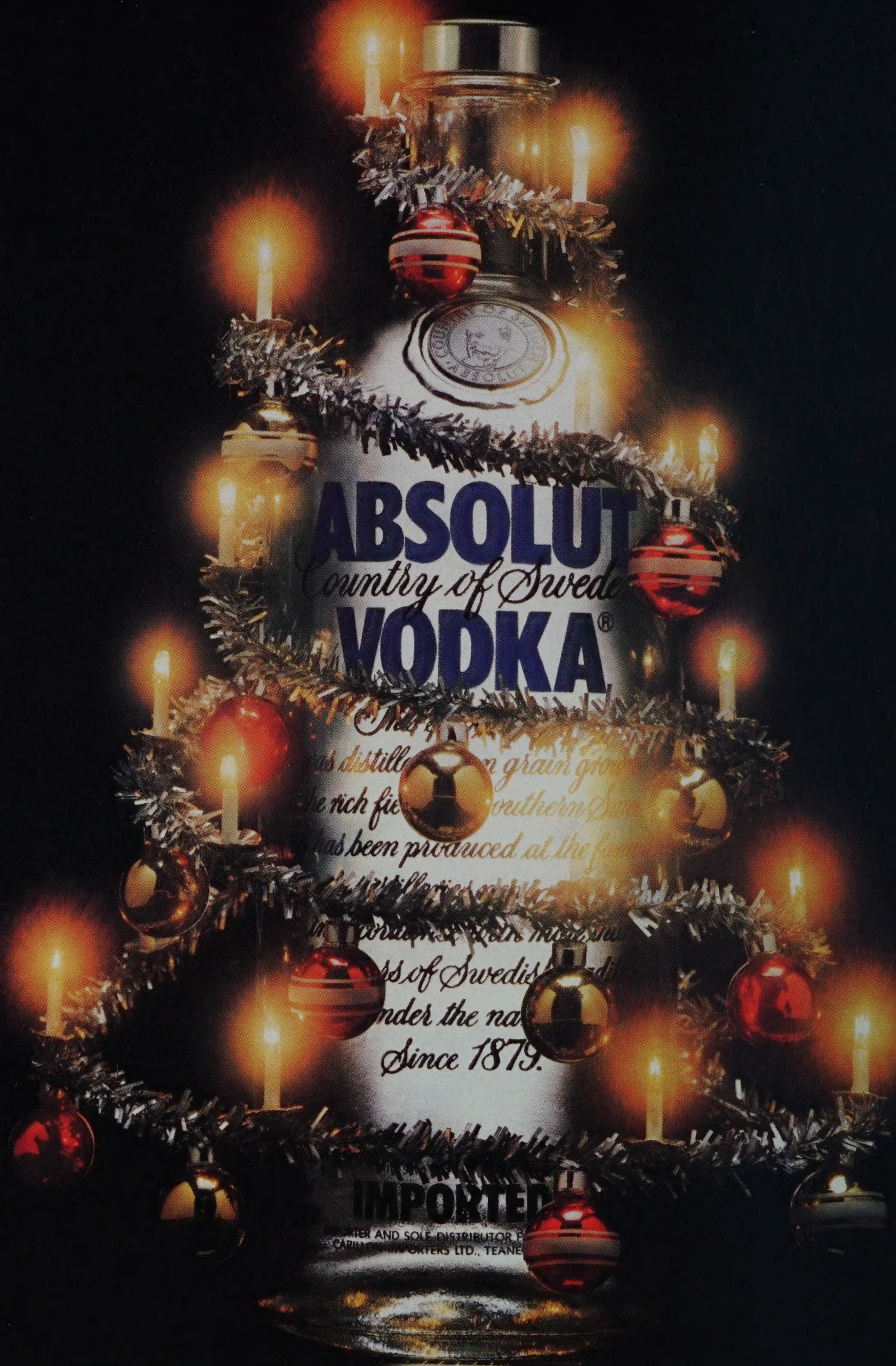
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Cover photograph by Yoichi R. Okamoto: Avery Fisher Hall by night, side view

Photographs on pages 8 and 23 by Winnie Klotz; and photo on p. 36 by Henry Grossman.

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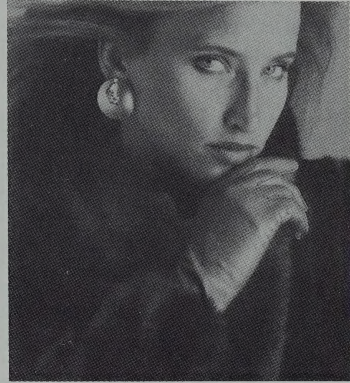
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Triumphal Aida



The Metropolitan Opera's new production of Aida premieres on December 8

Verdi was not a happy man. He was a successful one. He held the position that Rossini and then Donizetti had held before him, and that Puccini was later to hold: Italy's leading composer, whose works were prominent on the bills of opera houses the world over. *Nabucco* (1842), his third opera, appeared late in a Scala carnival season, and only eight performances of it could be fitted in before the season ended; but it was revived

to open the Scala's fall season that year and had a run of fifty-seven performances—a figure not merely remarkable but unequalled in the Scala annals before or since. *Nabucco* was soon heard all over Italy. And in 1843 it reached Vienna and Lisbon; in 1844, Barcelona, Berlin, Corfù, Stuttgart, Oporto, and Malta; in 1845, Paris, Hamburg, Marseilles, and Algiers; in 1846, Copenhagen, Constantinople, Budapest, and London. It reached

Above: Act I, Scene 2 of the new Metropolitan Opera production of Verdi's Aida, designed by Gianni Quaranta

Andrew Porter



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Then *Rigoletto* (1851), *Il trovatore* (1853), and *La traviata* (1853) became three of the very few operas that have remained steadily in the world's repertory ever since they first appeared. And most of the other earlier pieces, which had to be rediscovered in our epoch of Verdi revival, were successful in their day. For example, the first version of *Macbeth* (1847) was, within a year of its Florence premiere, produced in eleven other cities and three countries; within a decade there had been nearly two hundred productions of it. *Ernani* and *I due Foscari* were even more successful.

(Forgive these lists and statistics, and those that follow. It is good—in these days when a new opera is counted a success if a few houses take it up—to be reminded that not so long ago a successful new opera circulated almost as widely as a successful new movie now does.)

But Verdi was not satisfied. His letters are packed with complaints about the way his operas were performed, and, more important, especially in the latter part of his career, that his work was not justly appreciated. Younger musicians considered him a back number and looked north of the Alps for truly contemporary music. Though into *Don Carlos* (Paris, 1867) he poured his highest and finest inventions, the opera was coolly received. In 1875, in a typical outburst, he wrote to his publisher, Giulio Ricordi:

Then you talk of results obtained!!!!!!
What results? I'll tell you. After twenty-five years absence from La Scala I was hissed after the first act of *La forza del destino*. After *Aida*, endless chatter: that I was no more the Verdi of *Un ballo*, that I *didn't know how to write for the singers*... that I was an imitator of Wagner!!! A fine result, after a career of thirty-five years, to end up as an *imitator*!!!

And in 1878, he wrote to his friend, the Countess Maffei:

Why on earth should I write music?... I should be told all over again that I *don't know how to write*, that I have become a *follower of Wagner*. A fine sort of glory!

Added to this was a specific frustration.

Like just about every other nineteenth-century composer, Verdi wanted a success at the Paris Opéra. Its long rehearsal periods, its stable, salaried company of singers, choristers, orchestral players, stage designers, scene builders, stage hands, its ample government subsidy—and the substantial fees it paid to composers—made it something very different from the hurly-burly of Italian operatic life. But the Paris Opéra was a fortress that both Verdi and Wagner stormed in vain. Wagner's *Tannhäuser* there (1861) was a famous flop, withdrawn after a single performance; Verdi's *Jérusalem* (1847) had been a mild success, his *Don Carlos* a mild failure. Over a century passed before *Don Carlos* was revived at the Opéra.

But with *Aida*, Verdi, though reluctant to admit it, at last achieved the triumph that he felt had so long eluded him. Here was another opera that from its first performance remained constantly in the world repertory. It was presented at the Paris Opéra in 1880, in French translation, under Verdi's supervision, and there won the decisive, unqualified Paris triumph that he had so greatly desired. He wrote to the Countess Maffei: "I think that twelve or fourteen years ago I told you that *Don Carlos* was not a success. Now with the same frankness, and a little modesty, I tell you that *Aida* is a success."

Aida, despite what the reference books tell us, was not composed to celebrate the opening of the Suez Canal. (The Norton/Grove Concise Encyclopedia is the latest perpetrator of this mistake.) Nor was it composed for the inauguration of Cairo's new opera house. On 17 November 1869, the Canal was inaugurated by a grand procession of vessels headed by the *Aigle* with the Empress Eugénie on board. (In 1867, it is said, the same Eugénie had publicly displayed her disapproval of the anti-Catholic sentiments of *Don Carlos*, turning her back on the stage when King Philip said to the Grand Inquisitor "*Tais-toi, prêtre!*") And the new Cairo Opera House had opened at the beginning of that month with a production of *Rigoletto*.

The first begetter of *Aida* was the distinguished and ambitious Egyptologist Auguste Mariette, Mariette Bey, in the Khedive



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of Egypt's service. He wrote an opera scenario and had a few copies printed. (In Cairo, he said, printing was the cheapest way of having copies made.) He sent it to Camille Du Locle, the principal librettist of *Don Carlos*, and now the director of the Opéra-Comique, suggesting that Verdi—or, failing Verdi, Gounod; or, failing Gounod, Wagner (“for he could do something really grand”)—should be invited to compose the opera for Cairo.

Meanwhile Verdi was itching to compose again. Despite the comparative failure of *Don Carlos*, he was, from 1868 on, in busy correspondence with Du Locle. A *Nero*? A *Tartuffe*? A *Froufrou* (by the librettists of Offenbach's *Belle Hélène*; he considered this seriously)? an *Adrienne Lecouvreur*? Nothing seemed quite right. Nothing elicited that instant, excited response, “That's it! That's the one! To work at once!” that he needed. Then the proposal that he should write an opera for Cairo reached him. Since his censorship troubles with *Ballo*, Verdi had accepted no Italian commissions: *Forza* was written for St. Petersburg, *Don Carlos* for Paris; and his subsequent negotiations were all with Du Locle in Paris. To the Cairo proposal he first said “No”. And then “Maybe” when Mariette's scenario arrived and he found it “well made, splendid from a scenic point of view, and containing two or three situations that, while not exactly novel, are certainly very fine.” He said “yes” when his terms were readily agreed upon: 150,000 francs (thrice what he had received for *Don Carlos*) for the Egyptian rights alone; the Cairo première to be given under a conductor of his choice, without his own presence in Egypt being required; and all other rights to remain his. Almost at once he began planning the Scala première of *Aida*—which he plainly considered the “real” première.

Aida, both in Cairo and, more important, in Milan was a triumph. After the Scala première, the composer expressed his satisfaction in laconic phrases to his Neapolitan friend Arrivabene: “The public received it well. I don't want to affect modesty with you, and certainly this is one of my least bad operas. Time will give it the place it deserves.

In a word, it seems to me a success that will fill the theatre.”

It has filled the theatre ever since. At the Metropolitan Opera House, it has become the most performed of all operas. Here are some more statistics: the three operas that have been most often performed by the Met are *Aida*, *La bohème*, and *Carmen*. The statistics must be presented in a double series: those compiled for the forthcoming Metropolitan Opera Annals, which chronicles all that happened from 1883 through the 1984-85 season, both in the Met itself and on tour; and the up-to-the minute tallies kept by the Met Press Office of in-the-Met-itself performances. By the former, *Aida* has been given 899 Met performances in 86 seasons (511 at the old Met, 124 in the present house, and 264 elsewhere). *La bohème* has had 979 performances in 79 seasons (443 of them at the old Met, 124 in the new, and 360 elsewhere), but 79 of those were given by the Met National Company, its now-defunct cadet singers touring ensemble, and so the figure should be adjusted to 900—topping *Aida* by one. *Carmen* has had 865 performances in 72 seasons (378 at the old Met, 129 in the new, and 358 elsewhere), but 84 were given by the National Company, so the adjusted figure is 781. (The runners-up—unadjusted totals—are *La traviata* [782], *Tosca* [688], *Madama Butterfly* [717], and *Faust* [673].)

When we turn to the Press Office's current, in-the-Met figures, *Aida* is tops, with 651 performances (plus as many of the new production as have occurred when you read this.) *La bohème* has crept close, with 644. The *Carmen* figure, again, depends on when you read this: 542 at the beginning of December, 548 at its close.

Enough of statistics, but a little more history: *Aida* reached New York in 1873, the year after its Scala performance; it was conducted by Emanuele Muzio, the companion, pupil, and amanuensis of Verdi's “galley years.” Muzio then took the production on tour to Philadelphia, Chicago, Milwaukee, and Boston. In those days, stars were eager to tackle exciting new operas,

(continued on page 23)

A person is seated in a room, playing a cello. They are positioned in front of a large window with multiple panes, some of which have circular decorative elements. The room is dimly lit, with light streaming in from the window, creating a warm, golden glow. A music stand with sheet music is positioned to the left of the person. The word "Commitment" is written in a stylized, serif font on the left side of the image.

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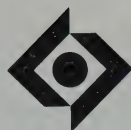


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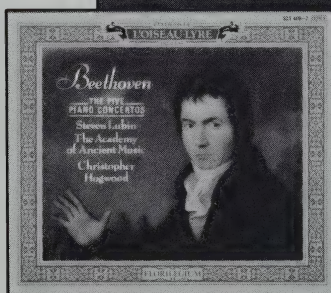
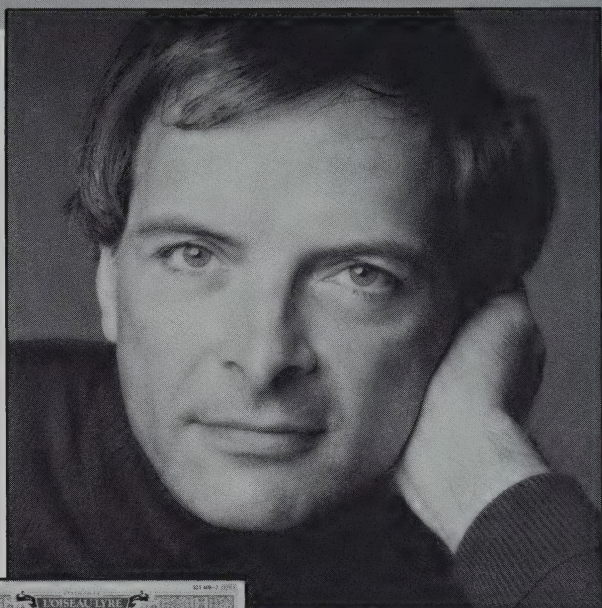
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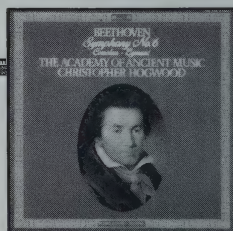


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Notes on the Program

by STEPHEN PARKANY

"Messiah," A Sacred Oratorio (1741)

GEORGE FRIDERIC HANDEL

Born February 23, 1685, in Halle

Died April 14, 1759, in London

Musicians have their own folklore: the in-joke has long circulated about a viola-player who dreamed he was playing Handel's *Messiah* and awoke to find that—he was. The hapless mid-range violist then pontificates rightly that his "filler" part really does matter; but of course he also bespeaks willy-nilly the ubiquity of *Messiah* itself. *Messiah* "employs" nearly all musicians at some point in their lives: for instance, it never had a more fervent partisan than Ludwig van Beethoven. One of his most powerful London admirers visited him in 1824 to press the English suit for a new oratorio (at that, the English were a good two years behind a similar

commission from—the Handel & Haydn Society of Boston! Neither plan was ever fulfilled). It was a convivial occasion—Beethoven cultivated flattery well—but he had his standards. Over their brimming glasses of Tokay the Englishman wrote in the stone-deaf Beethoven's "conversation book":

"Whom do you consider the greatest composer that ever lived?"

"Handel," was his instantaneous reply; "to him I bow the knee."

"Mozart," I wrote.

"Mozart," he continued, "is good and admirable."

"Yes," wrote I, "[he] was able to glorify even Handel with his additional accompaniments to 'The Messiah'."

"It would have lived without them," was his answer.

Every period remakes *Messiah* after its own image, but some stick longer than others. From 1818 until the 1960s, the Handel & Haydn Society used some version of Mozart's loving anachronism in its annual *Messiahs*. In its first decade or so, too, Society members sang *Messiah* much as they had the "Fuging Tunes" of William Billings, with the tenors and sopranos switched—tenors on the melody, but covered by sopranos on the "inner" voice screeching above. In recent years, the Society has reflected fresh approaches to Handel, now with "period" instruments and forces and freely imagined *ornamenti*. After all, he never performed his own work in exactly the austere version he first wrote, but altered the score every time he returned to it—taking note of new soloists or additional players. The present performances imitate the particularly full version of Handel's concerts at Foundling Hospital in London in the 1750s. Extra winds, strings, and (for the period) singers were hired—the old colors revived.

The composition of *Messiah* marked a professional recovery on Handel's part at fifty-six. Having been the astonishing young "Orpheus of the age," he now was its "Homer"—the bard of the oratorio. German-born, Italian-seasoned, he had prospered in England more than thirty years. However, middle-class tastes for his operas had dribbled away, and even his novel English-language oratorios had met with a success more critical than commercial. January 1741 saw the abortive run of one last opera, *Deidamia*. He floated rumors of his return to Germany and composed operatic duets readily marketable back "home"—but soon salvaged several *Messiah* numbers from them, including "For unto us a child is born". (This explains both their virtuosic lightness and awkward word-accents).

Handel's gruff soft-heartedness brought him an unlikely rescuer, the Lord Lieutenant of Ireland (which was then of course a British dependency, under military occupation), who invited him to put on concerts for Dublin charities. Handel took the occasion to compose a new work for the trip, using the new, experimental *Messiah* libretto just given him by Charles Jennens, his officious collaborator. Jennens took the near-sacrilegious step of assembling an original work entirely from all parts of the Bible, freely blending Old-Testament prophecies of the *Messiah* with New-Testament meditations on His life. He based his selection on those in the Church of England Common Prayer Book, but adapted them into a full concert *entertainment* in which no singer plays a single "character," but all share the authority of exalted lecturers. All in all, while the idea of a Biblical *theater* piece stood fair to offend strict Christians (such as the brand-new Methodists), who often attacked it in Handel's lifetime, he had the power to make it succeed as soon as he had been seduced by Jennens' utterly familiar yet zesty compilation.

With little to lose, Handel threw *Messiah*

together in barely three weeks in the spirit of a man who relished a new opportunity even more than the possible money. It used to be considered scandalous that Handel would "borrow" tunes from his contemporaries when in a hurry (as usual)—all the while investing them with an elegance all his own. Yet despite its hurry *Messiah* shows fewer of these than usual: the great bulk of *Messiah* was fresh. Whether or not Handel really saw heavenly visions over the "Hallelujah Chorus", his reception in Dublin was ecstatic. Not only did the acclaim he won there revive his career (one paper called *Messiah* "... the finest Composition of Musick that ever was heard"), the local Bishop of Elphin proposed a sequel called "The Penitent" (Handel politely "filed" the idea).

There is no need to narrate *Messiah*, when we have all grown up with it. After all the "Sing-alongs" we may not need to say that the "Hallelujah Chorus" is not the end, but only the affirmation of the Resurrection, setting up a more mystical final drama of *individual* resurrection in Part III. Jennens had conceived something like a perfect sermon, or set of sermons, covering the full Liturgical Year. Handel's empathy lay in recognizing the powerful response these texts could elicit no matter the individual's beliefs. The secret of the central role of *Messiah* may be only that one *will* be moved to sing these affirmative words with an exhilarating confidence.

But just as Handel remained true to his own religion, he upheld no firm dogma save that of the minor and major scales, no image more stark than the bare unison strings of "The people that walked in darkness" no goal firmer than the brilliant D major (the only key in which the "natural" trumpets can play) of the "Hallelujah Chorus" and "Worthy is the Lamb"—their texts from the book of Revelation. He relied more consistently upon the perfect dramatic pacing, say, of narration of the Birth of Christ, heralded by the angelic soprano, then by trumpets entering "from the distance" (*da lontano*, Handel's marking). The later prophecy of the Passion and Resurrection (from "Thy rebuke hath broken his heart" to "But thou didst not leave his soul in Hell") reworks a simple melodic idea throughout, changing it from something dark and twisting to a bright and clear affirmation. On the other hand, learned counterpoint usually is understated in *Messiah*—more a matter of "showcasing" each voice in a way that supports and satisfies all; but Handel adapted the final "Amen" chorus from a "basic" counterpoint demonstration he once sketched for his Royal pupil Princess Anne. In it a trivial little scale-idea redoubles upon itself at close quarters, then again and again. Whether this *tour-de-force* inspired or intimidated the young Princess, in the "Amen" it rings out the entire drama with titanic simplicity.

Stephen Parkany is Assistant Professor of Music at Amherst College.

Messiah, A Sacred Oratorio

Words Selected From the Holy Scripture by Charles Jennens

Part The First

Sinfonia

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God.

(Isaiah 40:1-3)

Song (Tenor)

Every valley shall be exalted, and every mountain and hill made low: the crooked straight and the rough places plain.

(Isaiah 40:4)

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

Recitative, accompanied (Bass)

Thus saith the Lord of hosts: yet once a little while, and I will shake the heavens and the earth, the sea and the dry land, And I will shake all nations, and the desire of all nations shall come.

(Haggai 2:6-7)

The Lord whom ye seek, shall suddenly come to his temple, even the messenger of the covenant whom ye delight in, behold he shall come, saith the Lord of Hosts.

(Malachi 3:1)

Song (Soprano)

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire.

(Malachi 3:2)

Chorus

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3:3)

Recitative (Alto)

Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel: GOD WITH US.

(Isaiah 7:14)

Song (Alto) and Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: behold your God.

(Isaiah 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60:1)

Recitative, accompanied (Bass)

For behold darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60:2-3)

Song (Bass)

The people that walked in the darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9:2)

Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder, and his name shall be called Wonderful, Counsellor, The mighty God, The ever-lasting Father, The Prince of Peace.

(Isaiah 9:5)

Pifa

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night.

(Luke 2:8)

Recitative, accompanied (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

(Luke 2:9)

Recitative (Soprano)

And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people: For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

(Luke 2:10-11)

Recitative, accompanied (Soprano)

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

(Luke 2:13)

Chorus

Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2:14)

Song (Soprano)

Rejoice greatly, O daughter of Zion, shout O daughter of Jerusalem, behold thy King cometh unto thee. He is the righteous Saviour and he shall speak peace unto the heathen. Rejoice greatly...
(Zechariah 9:9-10)

Recitative (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.
(Isaiah 35:5-6)

Duet (Alto, Soprano)

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.
(Isaiah 40:11)

Come unto him all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls.
(Matthew 11:28-29)

Chorus

His yoke is easy, and his burden is light.
(Matthew 11:30)

Part The Second

Chorus

Behold the Lamb of God, that taketh away the sin of the world.
(John 1:29)

Song (Alto)

He was despised and rejected of men, a man of sorrows and acquainted with grief. (Isaiah 53:3)

He gave his back to the smiters, his cheeks to them that plucked off the hair; he hid not his face from shame and spitting. He was despised, etc.
(Isaiah 50:6)

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities, the chastisement of our peace was upon him. (Isaiah 53:4-5)

And with his stripes we are healed.
(Isaiah 53:5)

Chorus

All we like sheep have gone astray, we have turned every one to his own way.

And the Lord hath laid on Him on the iniquity of us all.
(Isaiah 53:6)

Recitative, accompanied (Tenor)

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying,
(Psalm 22:7)

Chorus

He trusted in God that he would deliver him: let him deliver him, if he delight him. (Psalm 22:8)

Recitative, accompanied (Tenor)

Thy rebuke hath broken his heart, he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.
(Psalm 69:21)

Song (Tenor)

Behold and see if there be any sorrow like unto His sorrow.
(Lamentations 1:12)

Recitative, accompanied (Soprano)

He was cut off out of the land of the living, for the transgression of thy people was he stricken.
(Isaiah 53:8)

Song (Soprano)

But thou didst not leave his soul in hell, nor didst thou suffer thy Holy One to see corruption.
(Psalm 16:10)

Chorus

Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord, strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord of hosts: he is the King of glory.
(Psalm 24:7-10)

Recitative (Tenor)

Unto which of the angels said he at any time, Thou art my Son, this day I have begotten thee?
(Hebrews 1:5)

Chorus

Let all the angels of God worship him.
(Hebrews 1:6)

Song (Alto)

Thou art gone up on high, thou hast led captivity captive, and received gifts for men, yea even for thine enemies, that the Lord God might dwell among them.
(Psalm 68:18)

Chorus

The Lord gave the word, great was the company of the preachers.

(*Psalm 68:11*)

Song (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(*Romans 10:15*)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

(*Romans 10:18*)

Song (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against his Anointed.

(*Psalm 2:1-2*)

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

(*Psalm 2:3*)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

(*Psalm 2:4*)

Song (Tenor)

Thou shalt break them with a rod of iron, thou shalt dash them in pieces like a potter's vessel.

(*Psalm 2:9*)

The audience is politely requested not to stand during the "Hallelujah" chorus.

Chorus

Hallelujah, for the Lord God omnipotent reigneth.

(*Revelation 19:6*)

Thy kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever.

(*Revelation 11:15*)

King of Kings, and Lord of Lords. Hallelujah.

(*Revelation 19:16*)

Part The Third

Song (Soprano)

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God.

(*Job 19:25-26*)

For now is Christ risen from the dead, the first-fruits of them that sleep.

(*I Corinthians 15:20*)

Chorus

Since by man came death, by man came also the resurrection of the dead; For as in Adam all die, even so in Christ shall all be made alive.

(*I Corinthians 15:21-22*)

Recitative, accompanied (Bass)

Behold I tell you a mystery: We shall not all sleep, but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet. The trumpet shall sound. . .

(*I Corinthians 15:51-52*)

Song (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

(*I Corinthians 15:52-53*)

Recitative (Alto)

Then shall be brought to pass the saying that is written, death is swallowed up in victory.

(*I Corinthians 15:54*)

Duet (Alto, Tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

(*I Corinthians 15:55-56*)

Chorus

But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.

(*I Corinthians 15:57*)

Song (Soprano)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather that is risen again, who is at the right hand of God, who makes intercession for us.

(*Romans 8:31, 33, 34*)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(*Revelation 5:9, 12-14*)

Meet the Artists



Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records/L'Oiseau-Lyre. Mr. Hogwood was born in 1941 in Nottingham. He studied classics and music at Cambridge University

where his teachers included Raymond Leppard, Thurston Dart, and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of best-selling recordings to its credit. The ensemble has undertaken several major tours of the United States and in forthcoming seasons many other important foreign tours are planned, including Australia and the Far East.

In 1986, Christopher Hogwood began his tenure as artistic director of the Handel & Haydn Society, which is the oldest, continuously active performing arts group in the United States. Established in 1815, the Handel

& Haydn Society concert schedule now includes six concerts at Boston's Symphony Hall and a chamber series. This season, Mr. Hogwood led the Handel & Haydn Society in its second recording for London Records/L'Oiseau-Lyre and will conduct H&H's 135th annual presentation of Handel's *Messiah* in Boston, New York, and Chicago.

This September, Mr. Hogwood assumed the position of director of music of the St. Paul Chamber Orchestra. He is part of a three-man Artistic Commission, including Hugh Wolff as principal conductor and John Adams in a newly established Creative Chair. Mr. Hogwood will have primary responsibility for the St. Paul Chamber Orchestra's overall artistic programming and policies.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and he has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals.

Mr. Hogwood has also been active as an operatic conductor; he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno di Scipione* in Vicenza. In September 1989

(continued on page 45)

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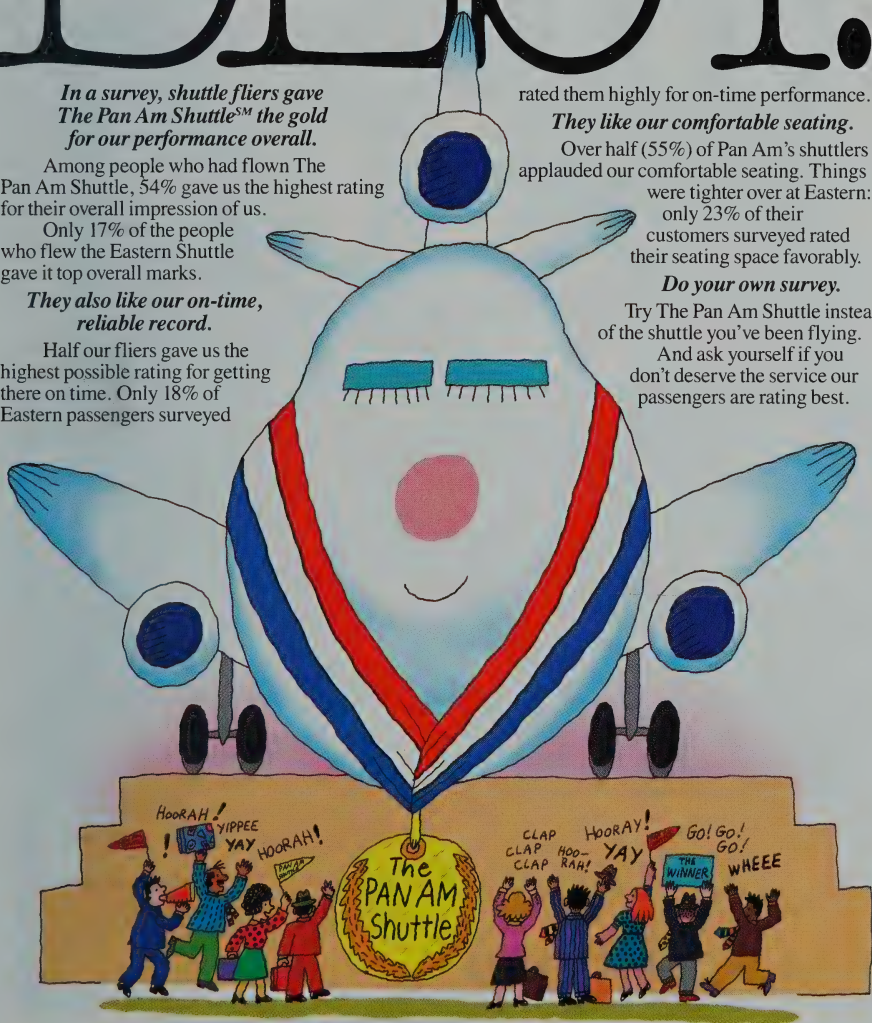
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AIDA (cont. from p. 14)

whether they were by Wagner or by Verdi. At the Vienna premiere (1874), the *Aida* was Amalie Materna, soon to be Bayreuth's first Brünnhilde, and a Kundry in the first production of *Parsifal*. At the Berlin premiere (also 1874), the *Aida* was Mathilde Mallinger, the first Eva; the Amneris was Marianne Brandt, another Bayreuth Kundry; the Radamès was Albert Niemann, Wagner's Paris Tannhäuser and the first Bayreuth Siegmund; and Amonasro was Franz Betz, the first Hans Sachs. *Aida* reached the Met in 1886, with Brandt as Amneris; the *Aida* was Victor Herbert's wife, Theresa Herbert-Förster. The opera was sung in German, as all Met operas were from 1884 to 1891. The *Aida* of the Met's first Italian performance, in 1891-92, was Lilli Lehmann, another famous Wagnerian, who had taken part in the initial 1876 *Ring* and had been the Brünnhilde of America's first *Ring*.

Verdi once said that, while *Don Carlos* possibly contained greater things, *Aida* was the more consistently successful opera. It is a work of consolidation. In *La forza del*

destino and *Don Carlos* the composer had aimed higher but had written operas that, he decided later, needed revision, as *Aida* did not. In *Don Carlos*, he carried Meyerbeerian grand opera to heights where more than a century had to pass before the public could follow him with enthusiasm. And he stumbled on the way; hence the revisions. But in *Aida*, he was less ambitious insofar as operatic *matter* was concerned (situations "not exactly novel," as he said). He chose a subject well within his grasp, but one that could allow his musico-dramatic mastery—newly developed in *Forza* and *Don Carlos*—to flower more fully than ever before. And he composed a masterpiece. *Otello* and *Falstaff*—still greater operas—were yet to come. But the triumph of *Aida* had already crowned his career. He had found a way to unite, in a single work, what the public wanted with his own high ideals.

Andrew Porter, the music critic of The New Yorker, is the author of "Verdi" in the New Grove; found the "missing" music for *Don Carlos*; and has made performance-translations of eight Verdi operas.



Act II, Scene 2 of the new Metropolitan Opera production of Verdi's Aida, designed by Gianni Quaranta

Composer and Thinker

The New York Philharmonic celebrates Elliott Carter's 80th birthday with concerts in December



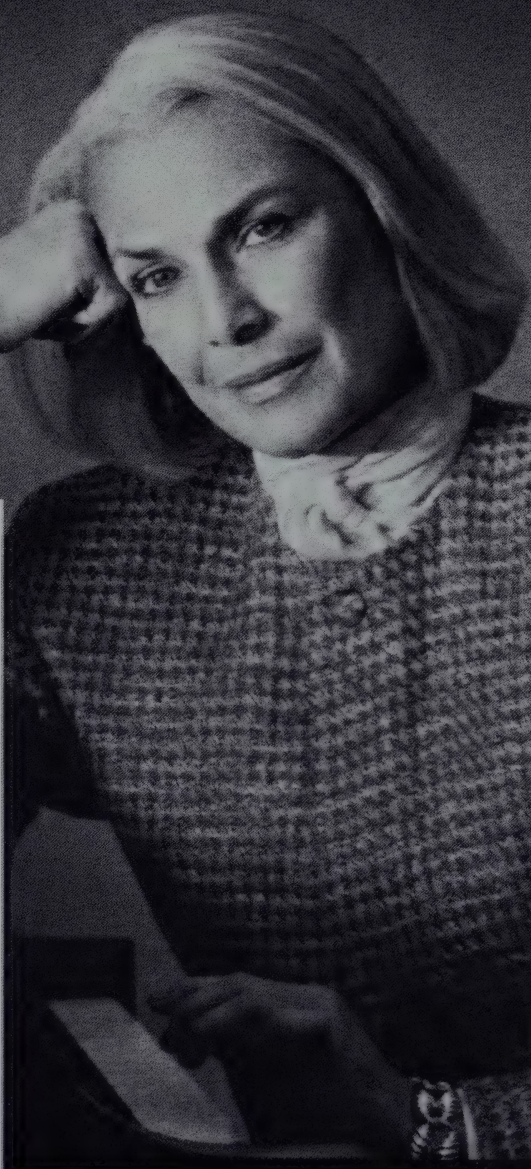
The celebration of the milestone birthdays of significant individuals is a fine and festive tradition. In recent years, the United States has been able to honor a large number

of composers, 70 years of age and older, who have achieved national and, in many cases, international stature for their contributions to musical life. New York is especially fortu-

Above: At the 1977 world premiere of A Symphony of Three Orchestras, Elliott Carter is seen here with New York Philharmonic Bass Trombonist Donald Harwood. Percussionist Elden (Buster) Bailey is visible in background.

Richard Kassel

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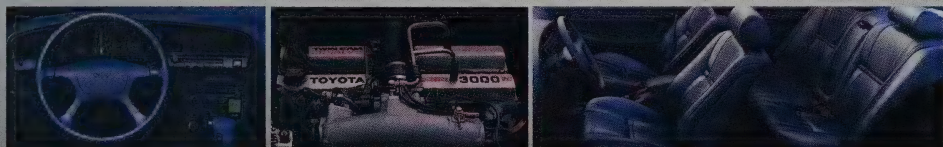
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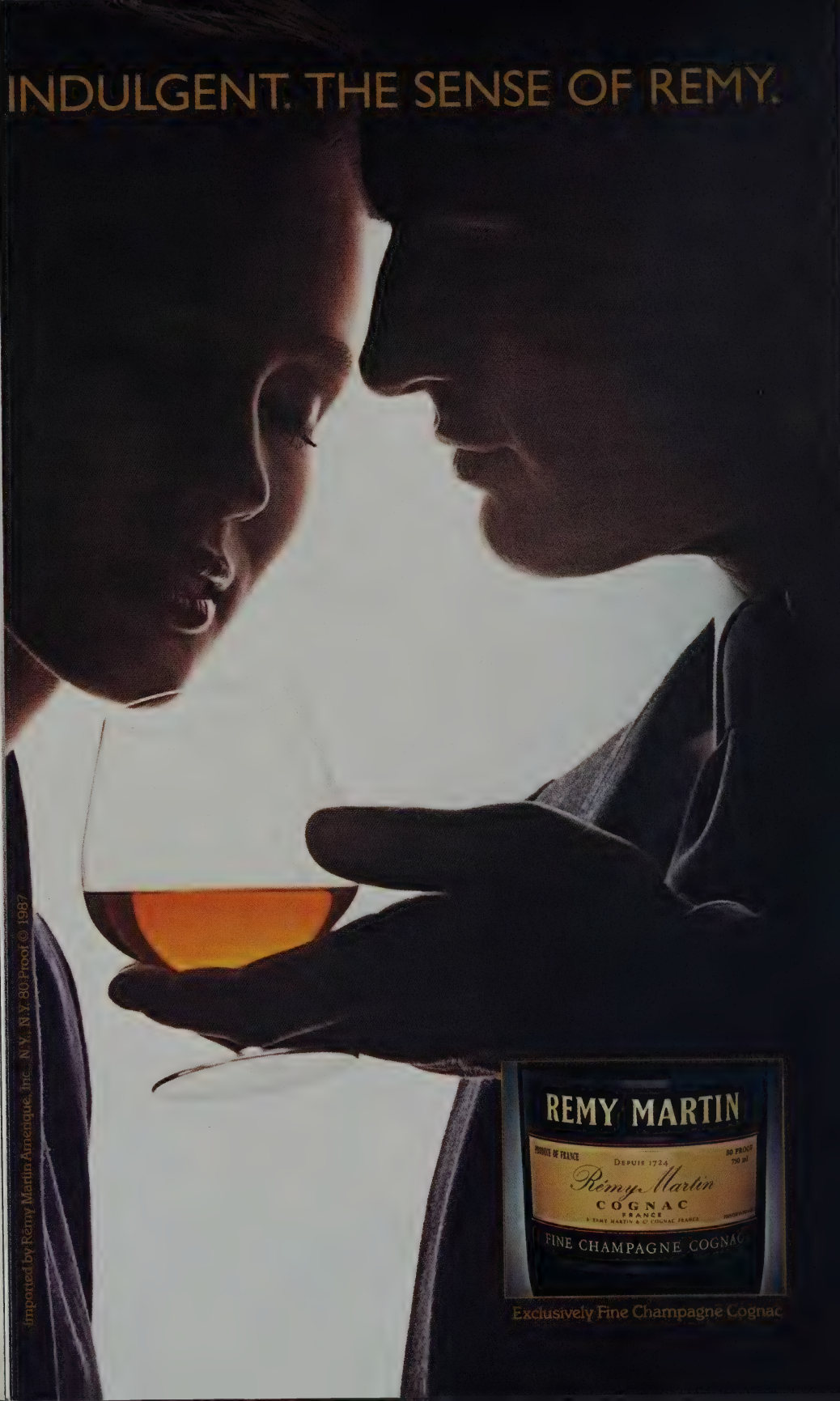
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Composer Elliott Carter

nate in that most of these composers have at one time or another left their mark on its contemporary music scene. The most senior members of this group are Virgil Thomson, Aaron Copland, and Otto Luening; among the “youngsters” are John Cage, Arthur Berger, Conlon Nancarrow, Morton Gould, Hugo Weisgall, Norman Dello Joio, Vivian Fine, George Perle, David Diamond, Milton Babbitt, Lou Harrison, Robert Ward, George Rochberg, and the New York Philharmonic’s Laureate Conductor, Leonard Bernstein. In between are William Schuman, Miriam Gideon, Ross Lee Finney, Louise Talma, Elie Siegmeister, Alan Hovhaness, Vladimir Ussachevsky, and, perhaps most notably, Elliott Carter.

Elliott Cook Carter, Jr. was born on December 11, 1908 in New York and grew up in a cosmopolitan atmosphere, full of avant-

garde energy, during the period between the world wars. From an early age, he exhibited a lively interest in the latest trends in literature, philosophy, the visual arts, theater, and music, and met many of the most prominent figures in the New York scene. His most celebrated friendship at that time was with the composer Charles Ives, a friend of Carter’s high school music teacher, Clifton Furness. Carter attended concerts and discussed music with Ives, so impressing him that Ives wrote on behalf of the young man’s application to Harvard, “Carter strikes me as rather an exceptional boy. He has an instinctive interest in literature and especially music that is somewhat unusual.” Carter kept up a correspondence with Ives after his matriculation and move to Cambridge in 1926, and in the 1940s helped start the first Charles Ives Society with the “intention to assist in familiarizing the

people" with Ives' work through publication and performance.

Not that Carter's admiration for Ives' music was without reservation. In the 1930s and 1940s, Carter was active as a new music critic, principally for Minna Lederman's Journal *Modern Music*. In 1939 he wrote a review of John Kirkpatrick's premiere of Ives' second piano sonata, the "Concord," in which Carter discussed what he saw as aesthetic and structural weaknesses in the piece. In a later article, Carter emphasized the positive, however, and pointed out Ivesian techniques that would have far-reaching implications for his own composition: the use of separate instrumental groups within one ensemble, each with different tempos and rhythms, producing a layered effect of simultaneous streams of sound. Carter's interest in matters of musical time and how listeners experience it has been apparent in all of his compositions since this 1944 article. (These and many other illuminating articles may be found in the collection *The Writings of Elliott Carter*, edited by Else and Kurt Stone and published by Indiana University Press in 1977).

Other influences were important in shaping Carter the composer and thinker. Along with his avid absorption of all contemporary culture, he learned much about non-Western music, including that of Asia, the Middle East, and India, such as Cantonese opera and Balinese gamelan music. In 1932 he joined the American pilgrimage to Paris to study with the renowned pedagogue Nadia Boulanger, who had already taught Thomson, Copland, Talma, Douglas Moore, Roy Harris, and Walter Piston. From Boulanger, Carter learned to appreciate the whole range of pre-1900 music he had previously rejected, and he received from her his first significant insight into the contemporary music of the day. He also developed tremendous facility with contrapuntal techniques (combining up to 12 parts!), an ability that has also been manifest in his music. (Carter's experiences with Boulanger and others are told in a wide-ranging interview with Allen Edwards, published as *Flawed Words and Stubborn Sounds* by W.W. Norton in 1971.)

After his return to the United States in 1935, Carter took up a number of activities in addition to composition and criticism. From 1937 to 1939, he served as music director for Lincoln Kirstein's Ballet Caravan, the company founded for George Balanchine, for which Carter composed his ballet *Pocahontas*. In 1940, he took the first of several academic appointments, this one at St. John's College in Annapolis, Maryland. As Carter described it, the college took the study of music "out of the music building" and put it into a fully integrated curriculum developed to provoke "good thinking and good talking" about music in connection with other subjects. Carter could thus put his own breadth of learning into practice: in addition to music, he taught Greek and mathematics. After serving as music consultant to the Office of War Information, he pursued another Ivesian model, that of service to the contemporary music world. His lively interest in new music continues to be expressed in articles about other composers and their music, through involvement in and support of organizations designed to promote new music, and by an active participation as an audience member in new music events.

Of greatest importance has been Carter's music itself. During the World War II era, he composed "in a deliberately restricted idiom... in an effort to produce works that meant something to me as music and yet might, I hoped, be understandable to the general music public," in keeping with the "populist" ideals of the age. Yet Aaron Copland could still describe the *Holiday Overture* of 1944 as "typical, complicated Carter," although Copland later championed and conducted the work. Beginning with the 1945 Piano Sonata, Carter began to explore the issues of rhythm, time, and memory in his composition, and "to question the familiar methods of presentation and continuation, of so-called 'musical logic,' based on the statement of themes." To Carter, "musical discourse needed as thorough a rethinking as harmony had at the beginning of the century."

These explorations have resulted in Carter's



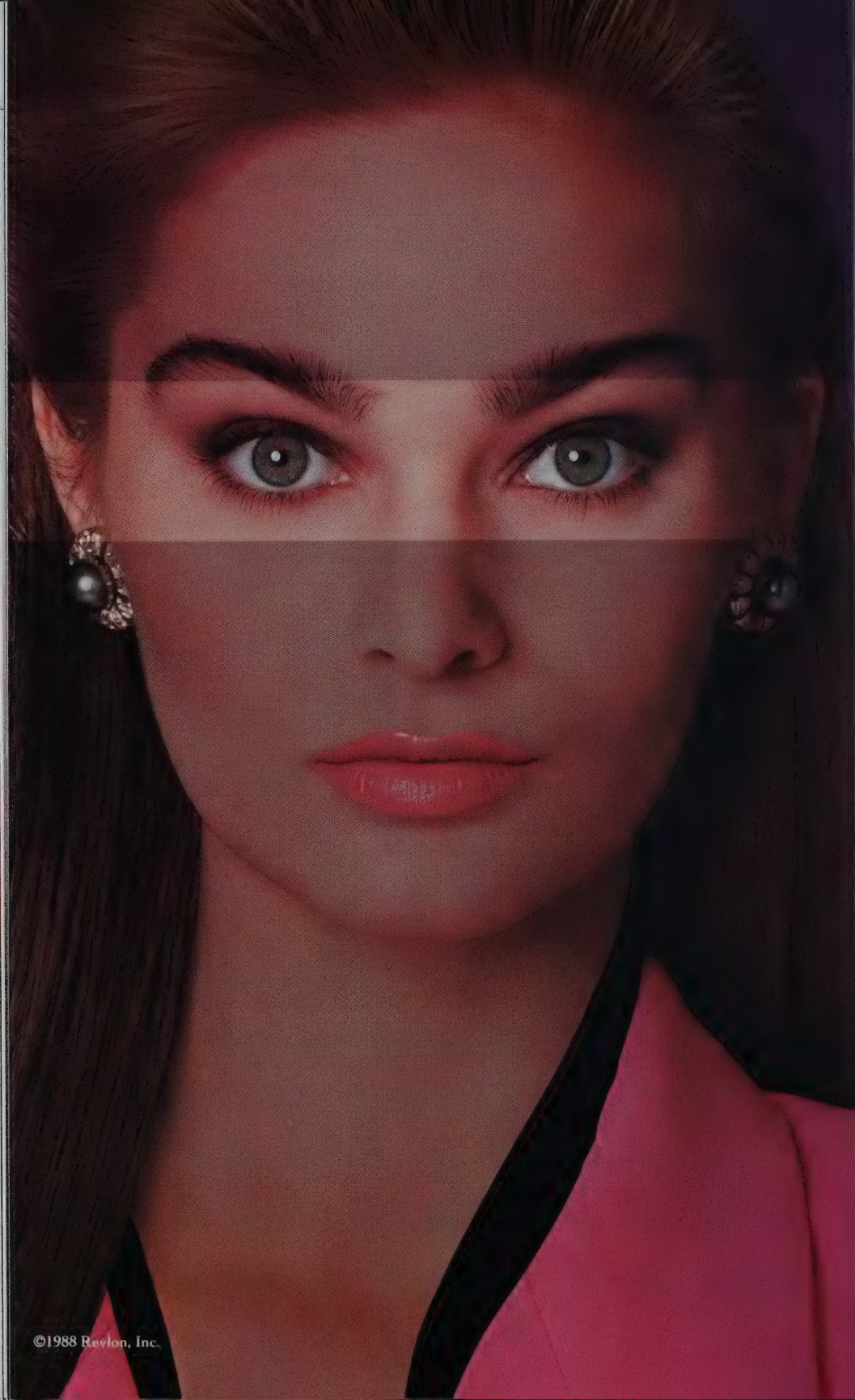
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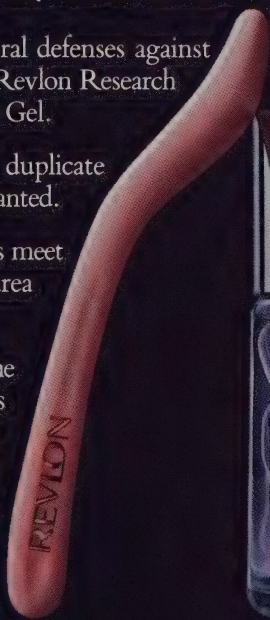
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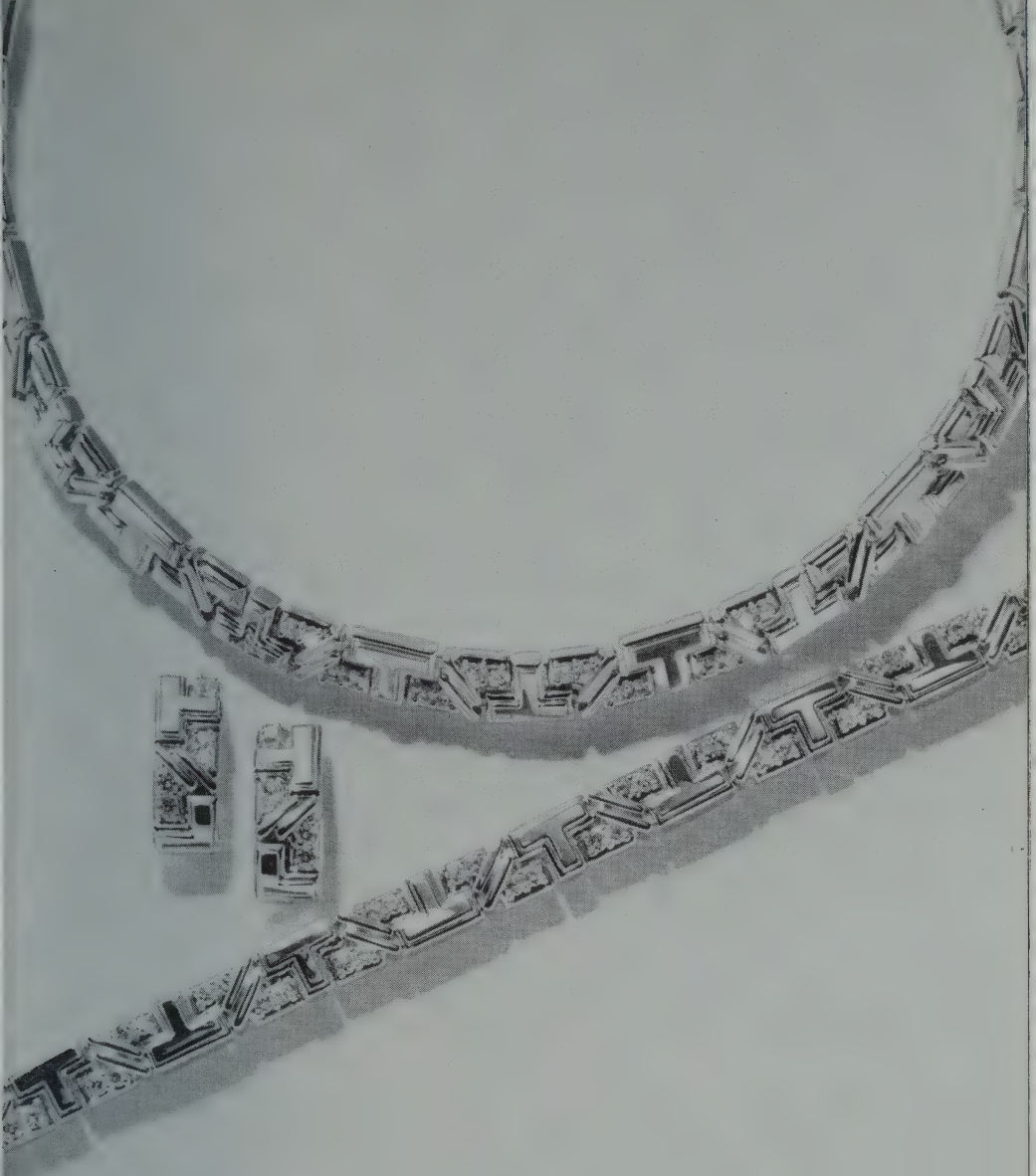
New York Philharmonic's Music Director, Zubin Mehta

developing of techniques such as "metric modulation" and precise measurement of gradual tempo changes; in the emphasis and extension of the idiomatic character of instruments, nearly to the point of personification (String Quartet No. 2); and the prevalent use of "simultaneous contrasting levels of musical activity;" modeled on the examples of such Ives works as the Symphony No. 4 and *The Unanswered Question*. This last tendency is often realized through works for divided ensembles; examples include the String Quartet No. 3, the vocal work *Syringa*, *Triple Duo*, the *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras*, and *A Symphony of Three Orchestras*. The latter two works have been performed by the New York Philharmonic; *A Symphony of Three Orchestras* was the result of a Bicentennial commission and was premiered under Pierre Boulez and the New York Philharmonic in 1977.

As Carter's innovative style, full of meta-physical flow and evocative cross-reference, has evolved, a substantial body of work has grown and gathered the enthusiastic admiration of the musical world, both here (he has two Pulitzer Prizes to his credit) and abroad; his music is especially treasured in Europe.

Since Dimitri Mitropoulos conducted the Philharmonic in the *Holiday Overture* in 1957, the Orchestra has presented a significant amount of Carter's music. In addition to the works previously mentioned, a commission in honor of the Philharmonic's 125th anniversary yielded the world premiere of the *Concerto for Orchestra* under Leonard Bernstein in 1970; a number of the chamber works have been heard under the auspices of the Philharmonic's "Perspective Encounters" and "Horizons" series. Music Director Zubin Mehta has led the Orchestra in the *Piano Concerto*, *A Symphony of Three Orchestras*, and the 1966 *A Celebration of Some 100 X 150 Notes*. On December 8, 9, 10, and 13, Mehta will once again conduct *A Celebration*, as well as the 1955 *Variations for Orchestra*, in concerts honoring the composer's 80th birthday. These concerts, which will also include works by Britten and Ravel featuring the pianist Leon Fleisher, will in a most fitting way cap off a glorious year of international celebration of this most remarkable American composer.

Richard Kassel is a composer, teacher, musicologist, and co-artistic director of the New York-based new music ensemble, Musician's Accord.



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December at Lincoln Center is rich with possibility

Holiday Highlights

“Happy Holidays!” is not an idle wish at Lincoln Center. Always a festive place to attend music, theater, or dance, Lincoln Center takes on a special glow for the winter holiday season highlighted by Hanukkah and Christmas. Lights and social gatherings are quintessential parts of the holiday spirit, and Lincoln Center reflects the best of tradition to enhance this special time of year. If there is a seasonal emphasis on bringing the arts to children, there is absolutely nothing offered that cannot be equally enjoyed by parents and others over a certain magical age.

* * *

Through the years certain works have become special favorites of the public, and Lincoln Center offers these in a quality that adds new dimensions to our enjoyment.

The Nutcracker, *Messiah*, *Amahl and the Night Visitors*, *Hansel and Gretel*, and *Die Fledermaus* are traditional works celebrating the holidays in dance, oratorio, and opera. Each is a treasured holiday entertainment, and each is a part of the dazzle and delight of Lincoln Center's festive season for area residents and visitors from near and far.

The Nutcracker is at home in the New York State Theater throughout the month of December. George Balanchine's choreography for Peter Tchaikovsky's music has rarely been matched, and never surpassed. This lavish production takes us into a warm family setting and then to the childhood dreams of the Land of Sweets. A large ensemble includes the great dancers of the New York City Ballet and alternating casts of 50 children trained at the School of American Ballet. For information call (212) 870-5570.

* * *

The Messiah is the most beloved of all sacred choral works, and the George Frideric Handel oratorio has never had a more varied Lincoln Center showcasing. For those who enjoy the tradition of large choral forces ringing the rafters, David Randolph's Masterwork Chorus and Orchestra have set the standard for 34 years. They bring their winning interpretation to Avery Fisher Hall on Saturday afternoon December 17. Modern concepts of Baroque style are always reflected in *Messiah* performances by Musica Sacra under Richard Westenburg's much-

Above: The Little Orchestra's production of Gian-Carlo Menotti's Amahl and the Night Visitors

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admired direction. Performances are at 8 p.m. on Monday, December 12, and Friday, December 16.

Reflecting the new vogue for "authentic" instruments as well as matching musical style, famed authority Christopher Hogwood will lead the Handel and Haydn Society of Boston in a Great Performers at Lincoln Center presentation of the *Messiah* at 7:30 p.m. on Wednesday, December 21.

Messiah Sing-In celebrates its 21st annual audience-as-choir event with two performances, on Wednesday, December 14, and again on Tuesday the 27th.

Presented by the National Choral Council, the performances feature professional soloists, instrumentalists, and the audience-choir under Music Director Martin Josman and no fewer than 19 of the area's major maestri. Everyone has a grand time making music instead of merely sitting back and listening. As conductor/composer David Amram puts it, "The National Choral Council has done what speech makers and pamphleteers of culture always say should be done: they truly bring music back to the people."

For all of these performances at Avery Fisher Hall, information may be secured by calling (212) 874-2424.

* * *

Amahl and the Night Visitors has been presented since 1980 in fully staged performances by The Little Orchestra Society as a part of its Peabody Award-winning series of "Happy Concerts for Young People." This year the six performances on December 1, 2, and 3 will move from Avery Fisher Hall to Alice Tully Hall with a new production to be directed by the composer, Gian Carlo Menotti, and conducted by the Society's brilliant young Music Director, Dino Anagnost.

Originally conceived by Menotti for television, *Amahl* soon became popular the world over as one of the most sensitive and touching yuletide offerings. Its appealing music and story, coupled with its brevity, make Menotti's little gem a model introduction to the world of performing arts for both young and old.

Adults might find the 6 p.m. December 1 *Amahl* especially attractive. That performance will serve as a benefit for The Little Orchestra Society, and Carol Channing lends her singular gifts to the role of chairperson. Information on all *Amahl* performances at Alice Tully Hall, including the benefit, is available by calling (212) 704-2100.

Hansel and Gretel returns to the repertory of the Metropolitan Opera for seven performances starting Wednesday, December 21. This month's performances include a traditional Saturday matinee broadcast performance on Christmas Eve, and early non-subscription performances at 6 p.m. on the 26th and 29th. The Met's sparkling production of Engelbert Humperdinck's tuneful fairy tale is short, lasting just over two hours in a pair of acts.

December also finds the Met offering Johann Strauss' festive *Die Fledermaus*, as well as a feast of familiar operatic favorites including operas by Puccini, Rossini, Leoncavallo and Mascagni (guess which two operas *those* are!) Mozart, Bizet, and Verdi. The latter is a new mounting of that grandest of all grand operas, *Aida*, which debuts at a glamorous Met Guild Benefit on December 8 with James Levine in the pit. Call the Met at (212) 362-6000.

Maestro Levine also assumes his increasingly familiar and admired role as pianist for two Great Performers at Lincoln Center offerings in Alice Tully Hall. On Sunday, December 4 he will accompany mezzo-soprano Tatiana Troyanos in a 3 p.m. recital, and on the following Sunday at 8 p.m. he will be joined by soprano Elisabeth Söderström. For Great Performers information call (212) 874-6770.

The exquisite Swedish soprano will also demonstrate her delightful skills as a speaker when she participates in the highly successful "Lincoln Center Offstage" lecture series. The lecture, which includes a wine and cheese reception with the artist, will take place at 5:30 p.m. on December 8 in the Bruno Walter Auditorium of the New York Public Library at Lincoln Center. Information is available at (212) 877-1800, ext. 538.

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generous December selection of music of our times that will include 80th birthday salutes to Elliott Carter and Olivier Messaien and recent works by Ellen Taaffe Zwilich and Witold Lutoslawski. There will, of course, be music of Mozart, Ravel, Mendelssohn, and Rimsky-Korsakov to balance things out. Call (212) 874-2424.

Traditionalists all will revel in the New York Philharmonic New Year's Eve Gala which will salute 1988 and welcome 1989 with tenor Plácido Domingo. The 8 p.m. concert will be broadcast on public television as part of the invaluable "Live From Lincoln Center" presentations.

* * *

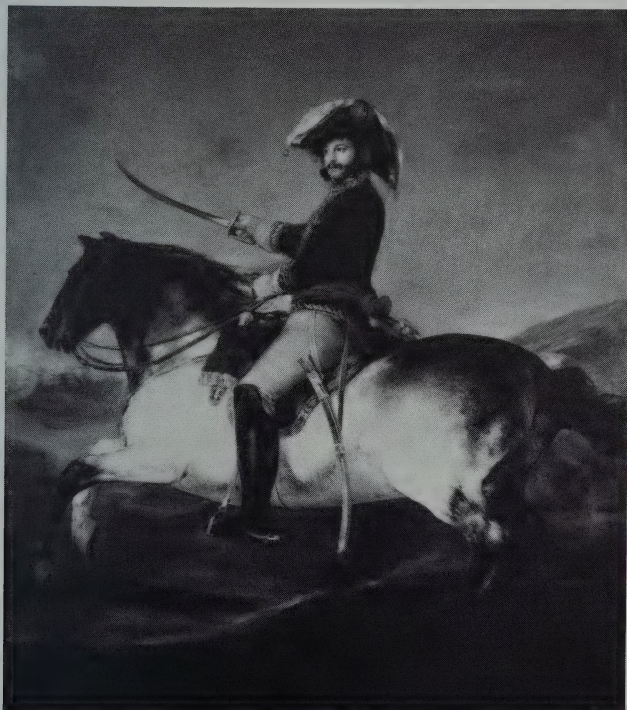
The Chamber Music Society of Lincoln Center offers its final holiday season under the direction of retiring pianist Charles Wadsworth, and, as always, the programs are a wild mixture of the old and the new, masterpieces that make up the heady brew for which the Society is celebrated.

The programs are many and worthy of your attention and attendance. One in particular augments the Philharmonic's month of contemporary emphasis. This program, first offered on Friday, December 9, includes a short tribute to Messaien and popular works by Mozart and Schumann. In addition, composer Gunther Schuller will speak at a 7 p.m. "Warm-Ups" preview before the New York premiere of his Piano Quartet, "On Light Wings." Call (212) 362-1911.

The Juilliard Opera Center will fill the superb Juilliard Theater with December 7, 9, and 11 performances of a major American opera, *The Crucible*, based on the play by Arthur Miller, music by Robert Ward, and libretto by Bernard Stambler. There is no holly and ivy here—only the cold chill of a society under moral siege. An important work to experience, even during this festive season.

A musical festival all her own is cellist Zara Nelsova, who will be joined by pianist Jonathan Feldman for a Juilliard Faculty Recital Series program at 8 p.m. on December 15, also in The Juilliard Theater.

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Francisco Goya, 1746-1828 General Palafox on Horseback, 1814 Museo del Prado, Madrid

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For information on Juilliard events call (212) 874-7515.

Outside—in the fully-heated Trump Tent in Damrosch Park—the popular Big Apple Circus is hosting an “East Meets West” extravaganza featuring the 25 members of China’s Nanjing Acrobatic Troupe in their American debut. They share the ring with the Big Apple Circus’ ever-popular elephants, horses, and sea lions. Call (212) 874-6770.

Free events include regular programs in the Library’s Bruno Walter Auditorium [(212) 870-1630] and the 18th Lincoln Center Community Holiday Festival, a very special tradition which is presented in cooperation with Con Edison. This Festival, from December 12 to January 5, is open to the public only through area schools and community sponsoring organizations, but they bring excitement and many new people to Lincoln Center for important introductory visits.

And remember, “There’s more to Lincoln Center Than You Can Imagine.” The shopping areas in the Met and Avery Fisher Hall offer very special arts-related books, records, and collectables, and the restaurants in both houses offer quality food and service to augment a festive afternoon or evening out. There are tours, Meet-the-Artist packages, and other welcoming services for visitors; art exhibits in the Library and the Gallery at Lincoln Center; and the safe, convenient 24-hour Park and Lock Garage.

* * *

Gift Certificates: To end on a strictly commercial but eminently practical note, we should remind readers that a new Lincoln Center Gift Certificate, redeemable at *all* of Lincoln Center’s box offices, shops, restaurants, and public tours is now available at all the shops here or through CenterCharge, (212) 874-6770. The certificates are available in multiples of \$25 and must surely be a most welcome gift for this or any other season.

HAPPY HOLIDAYS!

Byron Belt is Critic-at-Large for the Newhouse News Service.

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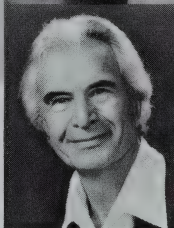
Joe Williams



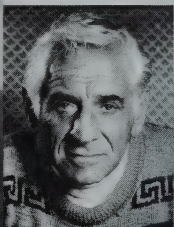
Liza Minnelli



Glenn Close



Dave Brubeck

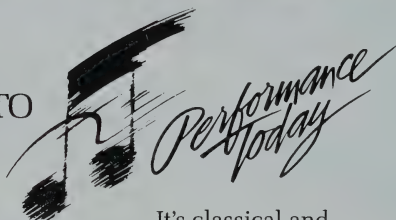


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he will begin an important long-term project involving performances and recordings of the Mozart operas with the Academy of Ancient Music.

Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings.



Soprano Sharon Baker has distinguished herself in an interesting spectrum of operatic and concert roles. She first came to the attention of Boston audiences in the American Repertory Theatre's landmark production of Handel's "Orlando" directed by Peter Sellars. She has

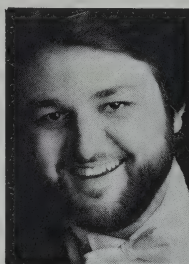
since gained recognition for her performances of early music, appearing regularly with such ensembles as the Boston Cecilia, Banchetto Musicale, and the Boston Early Music Festival. During the 1987-88 season she appeared in the Boston premiere of Handel's *La Resurrezione* with the Handel & Haydn Society and in the world premiere of Philip Glass' opera *Fall of the House of Usher* at the American Repertory Theatre. In addition to performing *Messiah* with the Handel & Haydn Society this season, Ms. Baker will also perform *Messiah* with the Dallas Bach Society. Her recordings include "L'Allegro ed il Penseroso" and Haydn's "Lord Nelson Mass" with Banchetto Musicale for the Arabesque label.



Mezzo-soprano Carolyn Watkinson, who will be singing the alto role in this performance, is one of Europe's most acclaimed vocal artists. A regular guest with the major orchestras and festivals in Europe and the United States, she has performed with noted conductors Seiji Ozawa,

Christopher Hogwood, Roger Norrington, and Helmuth Rilling. Active on the international opera circuit, Ms. Watkinson has sung at the Salzburg Festival and at the Theatre de la Monnaie in Brussels. In addition to her debut engagement with the Handel & Haydn Society, Ms. Watkinson appears this season with the National Symphony Orchestra, the San Francisco Symphony, the St. Paul Chamber Orchestra, and Europe's Concertgebouw Orchestra. Ms. Watkinson's many recordings include

Handel's *Messiah* under the direction of Christopher Hogwood for the London Records/L'Oiseau-Lyre label, Handel's *Solomon* under the direction of John Eliot Gardiner for the CBS label, and Bach's Mass in B minor under the direction of Peter Schreier for the EMI-Electrola label.



Tenor Stanford Olsen has appeared nationally in a wide range of concert and operatic roles. He was the winner of the Metropolitan Opera National Council auditions in 1985 and he made his Metropolitan Opera debut as Arturo in *I Puritani* opposite Dame Joan Sutherland in 1986.

In 1987, he made his Carnegie Recital Hall debut singing Tchaikovsky songs with pianist Israella Margalit. Over the past several years he has appeared with the Mostly Mozart Festival at Lincoln Center, Wolf Trap Opera, Miami Opera, and the Utah Symphony. He has also appeared with the Choeur de la Radio Suisse Romande, Cincinnati Chamber Orchestra, San Diego Master Choral, Cincinnati Choral Society, and Salt Lake City Pro Musica. Mr. Olsen's other awards include the American Opera Auditions, the Eleanor Steber Music Foundation Award, and the Ralph C. Corbett Opera Award from the Cincinnati College Conservatory of Music where he was a scholarship student. Mr. Olsen also studied at the Aspen Music Festival.



Bass David Thomas began his singing career as a boy chorister at London's St. Paul's Cathedral at the age of eight. He continued his studies at King's College at Cambridge, and has since become internationally acclaimed as a baroque and classical vocalist. He has performed at many of

the world's most prestigious music festivals including Tanglewood, Edinburgh, Lucerne, Bruges-Flanders, and Salzburg. Most recently, he performed with the Cleveland Orchestra under the direction of Simon Rattle for performances of Haydn's *Creation*. Frequent collaborators on both the concert stage and in the recording studio, David Thomas and Christopher Hogwood have recorded Handel's *Messiah*, *Semele*, and *Alceste*. Their most recent release is a recording of Bach's *Coffee* and *Peasant* Cantatas with soprano Emma Kirkby for the London Records/L'Oiseau-Lyre label. Mr. Thomas' latest appearance with the Handel & Haydn Society was in last season's Boston premiere of Handel's *La Resurrezione*.

H&H Handel & Haydn Society

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Artistic Director

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Dale Edwards
Carol Haber
Rachel Hersey

Sandra LaBarge-Neumann
Margaret O'Keefe
Melinda Warren
Joanne Sudo Whitaker

Alto

Susan Byers
Pamela Dellal
Bobbi Kelley
Sonya Merian-Soboff

Pamela Murray
Susan Trout
Mary Ann Valaitis
Ethelwyn Worden

Tenor

Mark Dapolito
Walter Dixon
Martin Kelly
Phillip Kidd

Bruce Lancaster
James Ruff
Gerry Seminatore
Mark Sprinkle

Bass

Jonathan Barnhart
Peter Gibson
John Holyoke
Thomas Jones

David Kravitz
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concertmaster

Jane Starkman
Daniel Banner
Anne Black
Judith Eissenberg
Clayton Hoener
Jennifer Moreau
Judith Shapiro

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Linda Quan,
principal
Julie Leven
Judith Gerratt
Dorothy Han
Katharyn Shaw
James Johnston
Nancy Wilson

Viola

David Miller,
principal
Scott Woolweaver
Laura Jeppesen
Emily Bruell
Barbara Wright

Cello

Myron Lutzke,
principal
Karen Kaderavek
Jan Pfeiffer
Shannon Snapp Natale

Bass

Michael Willens,
principal
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Christopher Hogwood, conductor
HANDEL: *Messiah*
Sharon Baker, soprano
Carolyn Watkinson, mezzo-soprano
Stanford Olsen, tenor
David Thomas, bass

Monday Evening, January 9, at 8:00

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Luciano Pavarotti, tenor
Mariella Devia, soprano
Kallen Esperian, soprano
Shirley Verrett, mezzo-soprano
Pietro Ballo, tenor
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Sherrill Milnes, baritone
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Sunday Afternoon, January 29, at 3:00

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VLADIMIR FELTSMAN, piano

Friday Evening, February 3, at 8:00

ORCHESTRE SYMphonIQUE
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Charles Dutoit, conductor

Louis Lortie, piano

RAVEL: Piano Concerto in G major
BERLIOZ: *Symphonie fantastique*, Op. 14

Sunday Afternoon, February 5, at 3:00

ROYAL PHILHARMONIC

Vladimir Ashkenazy, conductor

STRAUSS: *Don Juan*, Op. 20

MAHLER: *Kindertotenlieder*

BRAHMS: *Symphony No. 1 in C minor*,
Op. 68

Friday Evening, February 17, at 8:00

ORCHESTRE DE PARIS

Daniel Barenboim, conductor

BEETHOVEN: *Missa Solemnis in D major*,
Op. 123

Hildegard Behrens, soprano

Waltraud Meier, mezzo-soprano

Gary Lakes, tenor

John Tomlinson, bass

Chorus of the Orchestre de Paris

Sunday Afternoon, February 19, at 3:00

Handel Festival on Original Instruments

ENGLISH BAROQUE SOLOISTS AND
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(Orchestra and Chorus of 75)

John Eliot Gardiner, conductor

HANDEL: *Israel in Egypt*

Monday Evening, February 20, at 8:00

ORCHESTRE DE PARIS

Daniel Barenboim, conductor

WAGNER: *Tristan and Isolde*, Act II

Hildegard Behrens, soprano

Waltraud Meier, mezzo-soprano

Gary Lakes, tenor

John Tomlinson, bass

Sunday Afternoon, February 26, at 3:00

PRAGUE CHAMBER ORCHESTRA

Jeremy Menuhin, piano

PROKOFIEV: *Classical Symphony*

MOZART: *Piano Concerto in D minor*, K.466

HONEGGER: *Pastorale d'été*

MENDELSSOHN: *Symphony No. 4 in A major*,
Op. 90 ("Italian")

Friday Evening, March 3, at 8:00

LONDON SYMPHONY ORCHESTRA

Michael Tilson Thomas, conductor

STRAVINSKY: *Symphony in Three*

Movements (1945)

RAVEL: *Rapsodie espagnole* (1907)

RACHMANINOFF: *Symphony No. 2 in*
E minor, Op. 27

Sunday Afternoon, March 5, at 3:00

First New York Joint Recital

SHLOMO MINTZ, violin

YEFIM BRONFMAN, piano

ALL BRAHMS PROGRAM

Sonata No. 1 in G major, Op. 78

Sonata No. 2 in A major, Op. 100

Sonata No. 3 in D minor, Op. 108

Sunday Evening, March 5, at 8:00

BAVARIAN SYMPHONY ORCHESTRA
OF MUNICH

Sir Colin Davis, conductor

SIBELIUS: *The Swan of Tuonela*; *Symphony*
No. 7 in C major, Op. 105

MUSSORGSKY: *Overture to Khovanshchina*;
Pictures at an Exhibition

Friday Evening, March 10, at 8:00

SAINT PAUL CHAMBER ORCHESTRA

Hugh Wolff, conductor

Cho-Liang Lin, violin

BARTOK: *Divertimento for Strings*

MENDELSSOHN: *Violin Concerto in E minor*,
Op. 64

BOLCOM: *Commedia*

HAYDN: *Symphony No. 82 in C major*
("The Bear")

Sunday Afternoon, March 12, at 3:00

Only New York Recital

ANDRÉ WATTS, piano

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Rhapsodies, Op. 79

Ballades, Op. 10

Klavierstücke, Op. 119

Variations on a Theme of Paganini, Bks. I & II,
Op. 35

ALICE TULLY HALL

Wednesday Evening, January 11, at 8:00

THE GUARNERI QUARTET AND FRIENDS

Guest Artist:

Cynthia Raim, piano

Sunday Afternoon, January 15, at 3:00

RICHARD GOODE, piano

Sunday Evening, January 15, at 7:30

ELIOT FISK, guitar

Sunday Afternoon, January 29, at 3:00

20th Anniversary Concert

CLEVELAND QUARTET

MENDELSSOHN: Quartet in D, Op. 44, No. 1

ROUSE: Quartet No. 2 (New York Premiere)

BEETHOVEN: Quartet in B-flat, Op. 130

Sunday Afternoon, February 5, at 3:00

MITSUKO SHIRAI, soprano

and **HARTMUT HÖLL, piano**

Wednesday Evening, February 8, at 8:00

ANNE-MARIE McDERMOTT, piano

Thursday Evening, February 9, at 8:00

THE GUARNERI QUARTET AND FRIENDS

Guest Artist:

Pinchas Zukerman, viola

Saturday Evening, February 11, at 8:00

THE KRONOS QUARTET

TINA DAVIDSON: New work (Premiere)

CHARLES IVES: Quartet No. 2

H.M. GORECKI: It is Dusk (Premiere)

GYORGY LIGETI: Quartet No. 2

Sunday Afternoon, February 19, at 3:00

THE EMERSON QUARTET

PROKOFIEV: Quartet No. 1 in B minor

HAYDN: Quartet in E-flat, Op. 33, No. 2

BRAHMS: Quartet in A minor, Op. 51, No. 2

Sunday Evening, February 26, at 7:30

RADU LUPU, piano

BACH: Partita No. 1 in B

MOZART: Sonata in F, K.533/494

SCHUBERT: Sonata in B-flat, Op. posth.

Sunday Afternoon, March 5, at 3:00

CHRISTOPHER PARKENING, guitar

Sunday Evening, March 5, at 7:30

KEITH JARRETT, harpsichord

BACH: The Goldberg Variations

Thursday Evening, March 9, at 8:00

JEAN-YVES THIBAUDET, piano

Sunday Evening, March 12, at 8:00

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from Great Britain

Wednesday Evening, March 15, at 8:00

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Sunday Evening, March 19, at 8:00

New York Recital Debut

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Sunday Afternoon, April 2, at 3:00

TOKYO STRING QUARTET

Sunday Evening, April 2, at 7:30

DAWN UPSHAW, soprano

JAMES LEVINE, piano

Sunday Evening, April 9 at 8:00

THE STUTTGART WINDS

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THUILLE: Sextet for Piano and Winds, Op. 6

MOZART: Quintet for Piano and Winds in
E-flat, K.452

BOLCOM: FiveFoldFive (1987)

POULENC: Sextet for Piano and Winds

Sunday Afternoon, April 16, at 3:00

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BACH: Oboe Concerto in E-flat; Cantata

No. 209; Brandenburg Concerto No. 4

VIVALDI: Il Grosso Mogul

Tuesday Evening, April 18, at 8:00

New York Recital Debut

NIGEL KENNEDY, violin with

KEN NODA, piano

RAVEL: Sonata

BARTOK: Sonata No. 1

BEETHOVEN: Sonata No. 9 in A, Op. 47
("Kreutzer")

Sunday Evening, April 23, at 8:00

ELLY AMELING, soprano

Rudolf Jansen, piano

Wednesday Evening, April 26, at 8:00

THE GUARNERI QUARTET AND FRIENDS

Guest Artist:

David Starobin, guitar

Sunday Afternoon, April 30, at 3:00

TAKACS STRING QUARTET

Saturday Evening, May 13, at 8:00

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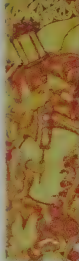
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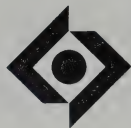
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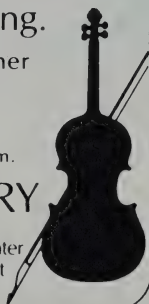
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It's the first-ever Kennedy Center/ Lincoln Center Tour, a unique travel package for performing arts lovers from Monday, February 27 through Sunday, March 5, 1989. Originating in Washington, D.C. and proceeding to New York City, the tour promises a week filled with the best of both cultural capitals: a rich variety of world-class performances at the Kennedy Center and Lincoln Center, an excursion to the National Gallery of Art, elegant dining experiences, fascinating tours, festive receptions which include meeting artists, and deluxe accommodations in both cities. This tour has been specially designed and packaged by the Metropolitan Opera Guild, and is one of many exciting tours featured in its domestic travel catalog for

winter/spring, 1989.

Intrigued? The excursion begins at the world-famous Watergate Hotel in Washington, D.C. where guests will enjoy a welcoming cocktail party. That evening they will attend the Washington Opera's production of Tchaikovsky's opera *Pique Dame* at the lavish Kennedy Center Opera House. Soviet emigré Seymon Vekshtein will conduct this rarely-performed work, and Vladimir Popov and Natalia Troitskaya will be featured in the leading roles. Following the opera, a sumptuous dinner will be served in the Roof Terrace Restaurant at the Kennedy Center.

The next morning, the Friends of the Kennedy Center will host a private tour of the Kennedy Center complex, where visitors will become acquainted with the Opera House, the Eisenhower Theater, the Concert Hall, and the Terrace Theater. The afternoon is free for the exploration of our nation's capital city. Visitors then return to the Opera House that evening for the Washington Opera's presentation of Verdi's great opera *La forza*

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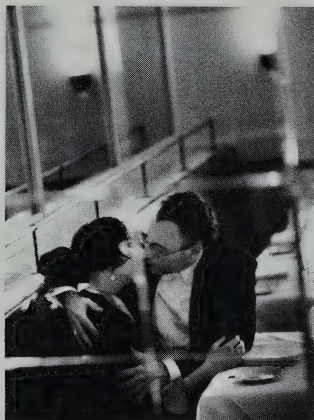
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del destino, with Cal Stewart Kellogg conducting and soprano Susan Dunn in the leading role.

Interested yet? The following day, tour participants will attend a special exhibition at the National Gallery of Art: "Cezanne, the Early Years—1859-1872." An informative lecture will prepare visitors for the show, which includes more than sixty-five paintings and drawings by the master. Following a leisurely afternoon, there will be a reception, where guests will be joined by performing artists, in the North Atrium Foyer above the Kennedy Center's Eisenhower Theater. After dinner, they will attend a performance at the Theater.

On Thursday, March 2, the group will board an early-afternoon Pan Am flight to New York City, with private coach transfer to the deluxe Hotel Pierre on beautiful Fifth Avenue. Travellers will attend a welcoming dinner at the hotel's grand dining room hosted by Mr. G. Palmer LeRoy, Managing Director of the Metropolitan Opera Guild. That evening, the group will enjoy *Anything Goes*, Lincoln Center Theater's smash hit at the Vivian Beaumont Theater. Patti LuPone is currently starring in this Tony Award-winning revival of the Cole Porter classic.

Sounds appealing, doesn't it? There's more. A specially-created Lincoln Center tour and Meet-the-Artist luncheon will take place on Friday morning, March 3. Expert guides will lead the group through the Metropolitan Opera House, the New York State Theater, and Avery Fisher Hall, offering fascinating information on the halls, history, and personalities of Lincoln Center. Mr. Alton Peters, President of the Metropolitan Opera Guild, will then host the luncheon, which will take place in the splendid Helen Hull Room at Avery Fisher Hall. A leading Lincoln Center artist will greet and entertain guests.

The afternoon continues with a New York Philharmonic matinee at Avery Fisher Hall, in which guest conductor Kurt Masur leads the great orchestra in Prokofiev's *Suite from Romeo and Juliet*, Richard Strauss' virtuosic Horn Concerto No. 1 featuring Philip Myers, and Strauss' dramatic tone-poem, *Til Eulenspiegel*. That same evening, the group will

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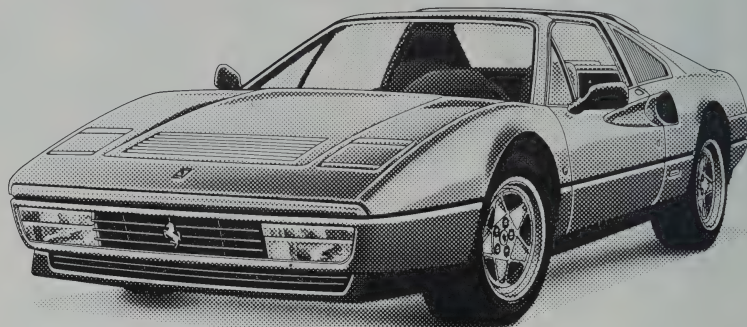
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commence to the New York State Theater for the New York City Opera's production of the lively classic American musical, *The Pajama Game*. A reception during intermission will be hosted by the President of the New York City Opera Guild.

Irresistible, isn't it? Following a free Saturday morning (in which to discover New York City or catch their breath), visitors will enjoy a full day at the opulent Metropolitan Opera House. The Metropolitan Opera's matinee of Puccini's romantic *La bohème* stars Plácido Domingo, with Nello Santi conducting. Mrs. Shirley Bakal, Director of the Metropolitan Opera Guild's Members Travel Program, will host a gala farewell dinner at the Grand Tier Restaurant at the

Met. This dinner will serve as a prelude for the final performance of the tour, Strauss' *Salome*, a new production at the Met this year. The group will return to the Pierre for a final evening, and depart on Sunday, March 5.

Convinced? Hurry—the Kennedy Center/Lincoln Center Tour has limited availability, and it's a bargain: the all-inclusive cost per person in double occupancy is \$2,460, including all performances, admissions, most meals, and air fare from Washington, D.C. to New York. To reserve, contact Mrs. Shirley Bakal, Metropolitan Opera Guild, 1865 Broadway, New York, NY 10023, or call (212) 582-7500.

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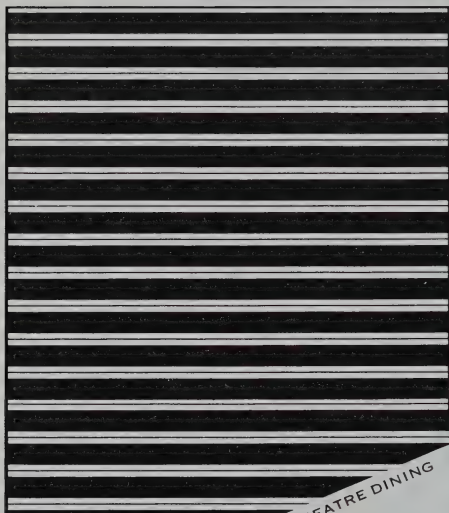
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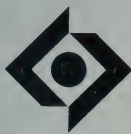
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 D'Urso Supermarkets, Inc.
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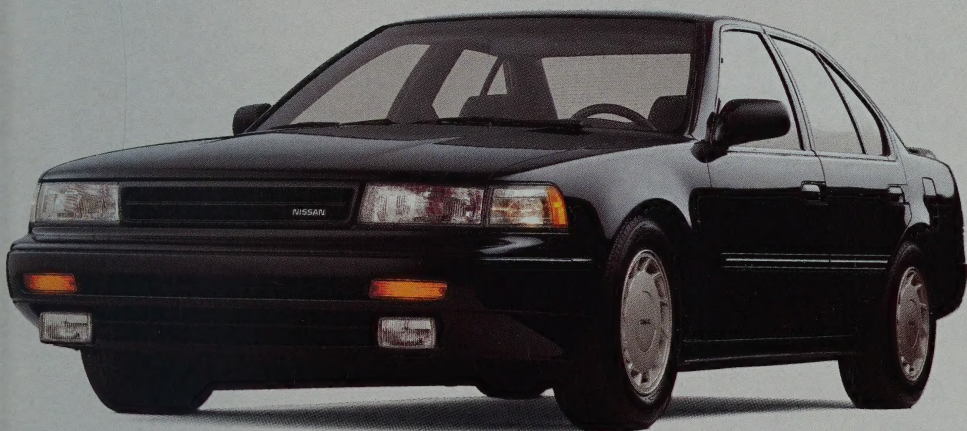
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 American Stock Exchange, Inc.
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